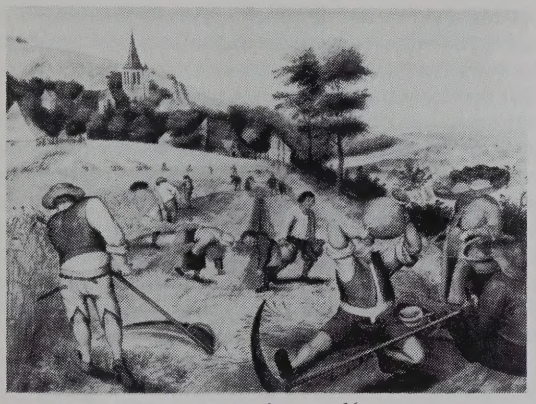
Vol. 1 / No. 8 / October 1979

Art Theft Archive *Newsletter*



Brueghel. 78.246.3. *Feb Newsletter no 16.*

El Greco. 78.246.2. *Feb Newsletter no 20.*

Netscher. 78.246.6.
Feb Newsletter no 10.

Van de Velde. 78.246.5. *Feb Newsletter no 12.*

Rembrandt. 78. 246.11.
Feb Newsletter no 11.

Van Goyen. 78.246.4. *Feb Newsletter no 9.*

RECOVERY

An important recovery occurred last month in Boston. The six Old Master paintings recovered were among the most important losses in the United States in 1978. (They are illustrated below.) The recovery brings to the fore the delicate question of when rewards should be paid, and how negotiations with an intermediary who is attempting to ransom a stolen work of art should be dealt with. On the one hand, the safety of precious works is all-important, and justifies negotiating for a recovery. Many insurance companies, however, are willing to pay a ransom with no questions asked and no indictments made, in order to recover valuable objects. The paying of ransoms may aggravate the problem and lead, as insurance adjuster Harold Smith predicts, to a "catastrophe in the fine arts field." There is no firm rule to be followed, except that any negotiations to recover stolen art should be conducted with the full knowledge and participation of the police.

Because of the potential relevance of this situation to all collectors and dealers, we felt that our readers would be interested in reading an account of the Boston recovery, and an insurance investigator's comments on ransoming. These are reprinted below. *B. B.*

No Ransom, Art Tossed onto Lot

By ED CORSETTI and JIM MORSE (Staff Writers)

Excerpted from the *Herald American*, Boston Massachusetts, August 18, 1979.

Frustrated thieves left eight art treasures, including a Rembrandt and an El Greco, to the mercy of the elements in a vacant lot in Dorchester, recently, because an insurance company failed to meet the thieves' ransom demand.

Police said the six paintings and two Ming vases worth $3 million had been under-insured so grossly that it was cheaper for the insurance company to pay off on the policy than to meet the demands for the ransom. The objects were apparently dumped in the open lot in Port Norfolk by the thieves.

The artworks were stolen from a Cohasset home just over a year ago. [The owner] confirmed that the artworks were not overly insured and indicated that they were covered only by a homeowner's policy.

He said he would return the insurance company's check when he recovers the artworks.

"I can't praise the work of the law enforcement agencies enough," [the owner] said. "Their skill and dedication to their profession is exemplified through the recovery of the art works."

Police recovered the treasures from the vacant lot on the tip of an informant, where they had been left covered by leaves, twigs and other debris. Negotiations through an intermediary had gone on until the day they were recovered.

Police were uncertain just how long the paintings had been left in the lot, but it was likely the loot was abandoned just after police recovered a $200,000 cache of stolen goods at a rented Jamaica Plain garage at 71 Amory St.

The paintings were recovered last Friday, within 24 hours of the police raid in Jamaica Plain.

Police theorize that the thieves, unable to fence the stolen paintings and fearful of getting caught with them in their posses-

sion, dumped them as they felt law enforcement agencies closing in.

Police said the thieves used an intermediary to contact representatives of the insurance company that holds the policy on the goods and offered their return for a percentage of their value.

Police said the owners underinsured their collection because they did not want to draw attention to it. The claim was satisfied by the insurance company with a payment considerably less than the intermediary demanded.

[The owner] indicated that the claim paid by the company was only about 10 percent of the artworks' value. "I would say that I still own 90 percent of the paintings and I will return the insurance company's check," he said.

A police official described art theft as "the safest form of ransom because no humans are involved directly. If the paintings stolen had been insured at value, the go-between would have received $300,000 to be divided among the thieves and the property would have been returned."

Fine Arts—Should They Be Ransomed?

By HAROLD J. SMITH, President,
Harold J. Smith Adjusters, Inc., New York City

Reprinted from *The Weekly Underwriter*, June 9, 1979

Over the years, as adjusters for insurance companies, we have recovered jewelry and other valuable items by posting and paying rewards. You would therefore think that when it came to fine arts the same situation would exist. The answer is, however, that the same situation does not exist. One might ask the question, "Do you mean you wouldn't pay $10,000.00 to get back a $100,000.00 painting?"

To understand the complexity of the situation, we should start at square one. The first thing to understand is that there are billions of dollars worth of fine arts in the world. These items have little or no protection. You might legitimately ask, why then has there not been a problem? The answer is relatively simple. A thief does not steal for the fun of it but he steals in order to convert the item he has stolen into cash. Therefore, in the past fine art thefts were *relatively* few, the reason being the thief could not figure out how to convert these items into cash. On this basis, therefore, underwriters are willing to insure fine arts.

It must be self-evident, therefore, that this entire situation would change if thieves became aware that they could convert stolen objects of art into cash by merely contacting the insurance company and obtaining a ransom. Recently there has been a distinct increase in fine art thefts. It is interesting to note that there also has been an increase in publicity concerning the offers to buy back the stolen art.

If this trend continues, the criminal world is obviously going to become more alert to it and the potential losses would be astronomical. In addition to astronomical insurance losses, such a philosophy would endanger priceless works of art that have been preserved for so many years for the benefit of mankind.

Certainly rewards can be posted for the recovery and the arrest of the perpetrators. The mere posting of a reward for the return of the item or items on a no questions asked basis is contrary to the interest of the fine art world, the insurance world and the law enforcement world.

Of course, of equal importance to this problem is the fact that those connected with the fine art world are going to have to change their philosophy concerning security.

There is no question that in the light of recent events greater security has to be given to fine arts, whether they be in museums, galleries, personal collections or elsewhere. It is unfortunate, but only realistic, that security considerations may have to take precedence over certain esthetic considerations in the fine art community.

If a catastrophe is to be avoided in the fine art field, the practice of ransoming fine arts on a no questions asked basis has to be discontinued, security has to be drastically increased and information and cooperation concerning fine art thefts has to be improved amongst those connected with fine art thefts, including museums, galleries, private collectors, law enforcement officials and insurance adjusters.

Because of the utmost importance to the adjuster handling fine art losses to be privy to widespread information on these losses, it seems self-evident that this is one type of sophisticated case that should not be handled by individual companies on an in-house basis.

There is no question that some courageous decisions would have to be made, but without a doubt the virtue of courage could defeat this problem.

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President: Edwin L. Weisl, Jr.
Executive Director: Bonnie Burnham
Research Associate: Virgilia Pancoast

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Stolen Objects

The list of stolen works in this newsletter is grouped by object type, and within that category by school and century. The present issue has six divisions: **Paintings, Drawings and Watercolors; Icons; Prints; Sculpture; Decorative Arts;** and **Books.** An alphabetical index follows the list. The entries in the list are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the Art Theft Archive catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact the Art Theft Archive. A star before the catalogue number (☆) means that a photograph of the stolen work is available at the Art Theft Archive.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.

1. Brackman 2. Marin
6. Stevens 7. Stewart

PAINTINGS, DRAWINGS, WATERCOLORS

AMERICAN, 20th century

1. Robert BRACKMAN. *Portrait of Josephine.* 24.1 x 20.3 cm. Bust portrait of a young woman in 3/4 profile looking left. Wears kerchief exposing left ear lobe. Dark background.
☆79.134.1 New York, NY. 7 Feb 79.

2. John MARIN (1870–1953). *Late Summer, Castorland, New York,* 1913. Watercolor, 35.56 x 40. 58 cm. Rolling hills leading up to a low mountain. Pine tree at left foreground. Bushes at right foreground.
☆79.126. New York, NY. 26 Jun 79.

3. Eleanore MIKUS. *Dragon (Crocodile),* 1969. Acrylic on canvas, 45.7 x 61 cm. Signed front and back "Mikus." Primitive green crocodile with blue eye, clinched red teeth, seen in profile and half length against deep blue background. Yellow sun in upper right corner.
☆79.166.2. New York, NY. 19 Oct 78.

4. ———. *Paths,* 1978–9. Oil, 61 x 91.4 cm. Primitive-style painting shows four intersecting paths dividing irregularly-shaped areas of grass and trees. A woman in a blue skirt sits on grass in foreground, one arm raised. Background shows trees, houses, and sky.
☆79.166.1. New York, NY. 19 Oct 78.

5. Alice NEEL (b 1900). *Moonlight,* 1931. Watercolor, 21 x 30 cm. Signed. Abstract landscape with small house; dominant color of dark blue.
☆79.130. New York, NY. Nov. 78.

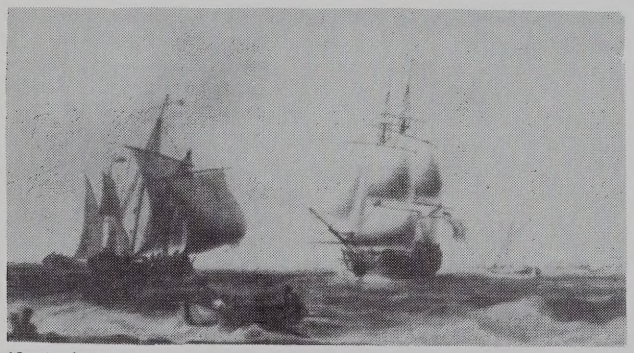
6. Edward John STEVENS (b 1923). *Calypso Market,* 1951. Gouache, 45.7 x 55.8 cm. Signed and dated l/r "Edward John Stevens Jr. 1951. Two dark-skinned figures, male and female, stand in foreground of abstractly arranged market place with caged parrot at the left. A table displaying pears and bananas is positioned in front of woman whose head is wrapped in a kerchief. A string of pears hangs diagonally across chest of male wearing a straw hat.
☆79.134.3. New York, NY. 7 Feb 79.

7. Sara STEWART. *Inscrutable,* 1978. Watercolor, 55.9 x 74.7 cm including frame. Signed: "Sara Stewart." Still life of objects on table. Left to right: Sculptured head of a woman, jar of wild flowers, squash, wine bottle, and bowl of fruit. Background has dark panel on left, light panel at right.
☆79.160. Albany, NY. 14–15 Apr 79.

8. Paul WALDMAN. *Deni-Dell,* 1975. Oil on masonite laminated to plywood, 17.8 x 40.6 cm. Divided into two units of 17.8 x 20.3 cm. Female image in flesh tone at upper right of each unit; remaining area is a medium shade of blue-gray.
☆79.129. New York, NY. Spring 79.

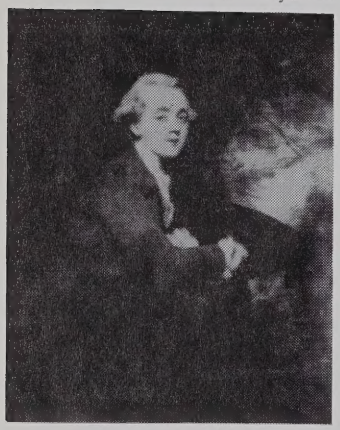
10. Riopelle

11. Jan Steen



12. Anderson

13. Reynolds



14. Rowlandson

16. Dawson

BELGIAN, 20th century

9. René Magritte (1898–1967). *Decalcomania.* Oil. No more information is as yet available.
☆79.170. Brussels, Belgium. 1 Sep 79.

CANADIAN, 20th century

10. Jean Paul RIOPELLE (b 1922). *Ecran,* 1974. Oil on canvas, 32 x 17 cm. Signed l/r: "riopelle." Abstract painting with paint applied in heavy impasto.
☆79.133. New York, NY. 12 Jun 79.

DUTCH, 17th century

11. Jan STEEN (1626–79). *Backgammon Players.* Oil on panel, 30.6 x 35.5 cm. Two male figures and one female playing backgammon on octagonal wooden table. Female player holds pitcher in left hand and makes move with disk in right hand. A standing woman is in left background and a laughing male is seated to the right.
☆79.145. England. 1979.

ENGLISH

18th century

12. William ANDERSON. (18th c). *Naval Scene.* Oil on canvas, 17.8 x 32.4 cm. Sailing ship to right of center with two fishing boats at left, rowboat with two figures in middle foreground, and a small sailing vessel in right background. Shoreline with wooden stakes visible in left foreground.
☆79.53. London, England. 1979.

13. Att to Joshua REYNOLDS (1723–92). *Robert Lord Carrington,* 1778 (?). Oil, 18.4 x 15.8 cm. Ref: Except for size, this work seems identical to a painting exhibited at the Royal Academy of Arts (*European Masters of the Eighteenth Century,* Winter Exhibition 1954–5, no 410, p 120, 127 x 100 cm). Half length portrait of a man seated in a landscape holding a black hat in his right hand. Wears ruffled white jabot and cuffs.
☆79.140. England. 1979.

14. Thomas ROWLANDSON (1756–1827). *The Welcome at the Inn.* Pen, pencil, ink and colored wash, 13.9 x 23.4 cm. Evening landscape with figures entering tavern at right, and two horse-drawn wagons at left.
☆79.139. England. 1979.

19th century

15. Heywood HARDY (1842–1833). *Fox in a Lair.* Oil on panel, 15 x 20 cm. Low, close-up hind view of reclining fox with head up, facing right, surrounded by tall grasses. Briar at right.
☆79.127. England. 1979.

20th century

16. Montague DAWSON (1895–1973). *Evening Gold, The Flying Cloud.* Oil on canvas, 61 x 91 cm. Three-masted sailing ship on open sea at center left, seen from rear.
☆79.136.2. Detroit, Mich. 1979.

17. ———. *Turbulent Seas.* Oil on canvas, 61 x 91 cm. Sailing Ship on rough seas at center horizon, seen from front. ☆79.136.1. Detroit, Mich. 1979.

18. Stanley W. HAYTER. *Portrait of a Man Abstracted,* 1941. Tempera on board. Signed and dated: "Dec. '41." Expressionistic head of a man in 3/4 right profile, rendered in angular, fragmented planes. ☆79.134.2. New York, NY. 7 Feb 79.

FRENCH, 20th century

19. Jean DUBUFFET (b 1901). *Le Strabique or Figurine,* 1953. Collage, 25 x 18 cm. Signed and dated l/l; "Dubuffet 53." Ref: Max Loreau, *Catalogue des travaux de Jean Dubuffet,* Fascicule IX, Paris 1968, no 6. Collage of butterfiy wings representing a frontal, half-length figure. ☆79.151. New York, NY. Nov 78.

20. André LHÔTE (1892–1963). *View of Town.* Watercolor, 24.1 x 31.7 cm. Signed l/r: "Lhôte." Cubist village landscape with a large tree at right foreground, small houses clustered on a hillside, with a church steeple visible at center back. Rendered in broad, flat arabesques of color. ☆79.134.4. New York, NY. 7 Feb 79.

21. Albert MARQUET (1875–1947). *Landscape.* Oil (?) on cardboard, 33 x 41 cm. Île de France landscape with a river bank. 79.74.2. Paris, France. Jan 79.

22. Edouard PIGNON (b 1905). *Seascape,* 1957. Oil on canvas, approx 90.5 x 149.8 cm. Signed and dated l/r: "Pignon '57." Abstract seascape with mountains in the distance. Predominant colors are brown, black, yellow, and green. ☆79.161. New York, NY. 1 Feb 79.

GERMAN

18th century

23. Johann-Jakob HARTMANN (Prague, 1680–1730). *Market Ender Lager Am Waldrand* (Vendors Selling to Soldiers on the Edge of the Forest). Oil on wood, 77 x 111 cm. Landscape of a forest with a vista of mountains and sky in right background. Lower left has a clearing with soldiers and market stalls at the edge of the forest. ☆79.143. Vienna, Austria. Mar 79.

20th century

24. Max ERNST (1891–1976). *Rêve d'une jeune fille qui voulut entrer au Carmel,* 1929. Collage of cut-out steel engravings, 14.3 x 13.3 cm. Ref: Edward Quinn, *Max Ernst.* Boston, N.Y. Graphic Society, p 168, ill #4. Engravings of female figures in an interior. Woman in wedding dress kneeling at an altar at left. Behind her stands woman in mid-ground. Head and shoulders of woman reading in lower left foreground corner. ☆79.137. London, England. 1979.

18. Hayter

19. Dubuffet

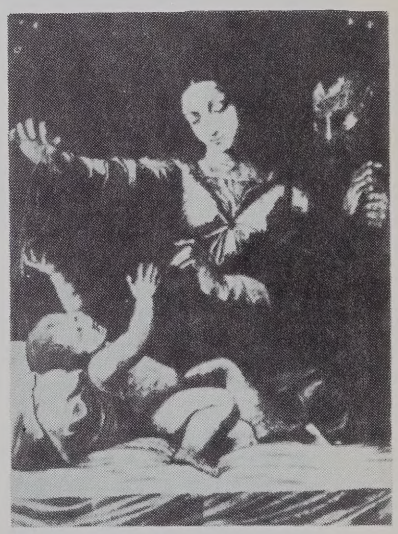
20. Lhôte

23. Hartmann

24. Ernst

25. Biondo

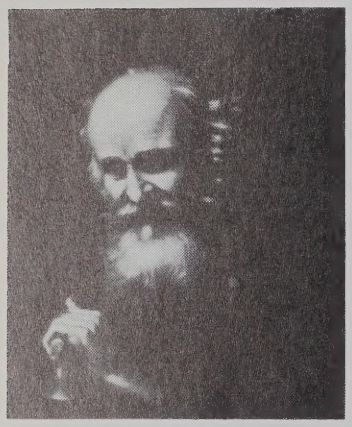
27. Italian, 17th c.

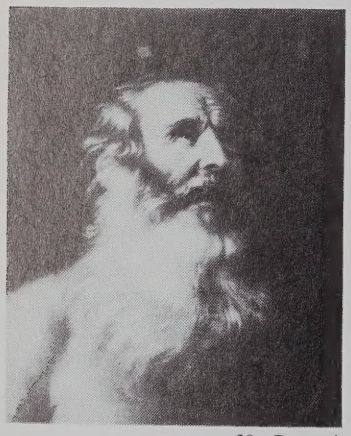


26. after Raphael

28. Italian, 17th c.

29. Gennari





30. Gennari

31. Italian. 18th c.

ITALIAN

16th century

25. Domenico BIONDO (Venetian, 1529–1547). *Pastoral Scene.* Oil, 45 x 35 cm. Shepherdess seated at edge of wood with lamb on lap, surrounded by cows and a ram. Two male figures at her left.
☆79.142. Milan, Italy. 10 Jan 79.

26. Copy after RAPHAEL (16th c). *Madonna of the Veil.* Oil on wood, 124 x 88 cm. Sixteenth century copy of Raphael's "Madonna of the Veil," Louvre, Paris (see *The Complete Works of Raphael,* N.Y., Reynal and Co., 1969, fig 142). Standing Virgin holds diaphanous veil over Christ Child who lies with head on pillow, his arms outstretched. Joseph watches in right background.
☆79.141. Rome, Italy. 17–18 Feb 79.

17th century

27. Artist unknown. *Portrait of Eleonora Gonzaga.* Oil on canvas, 67 x 52 cm. Derived from portraits by Pourbus (Pitti Palace, Florence) and Sustermans (Kunsthistorisches Museum, Vienna). Waist-length frontal portrait of woman wearing a white vest with gold embroidery, high ruffled lace collar, and jeweled necklace. Black hair held by a jeweled ornament on left side; pearl earring in left ear.
☆79.154.5. Parma, Italy, 28 Jun 79.

28. Artist unknown (Emilian School, first half of 17th c). *Madonna.* Oil on canvas, 49 x 38 cm. Waist-length Madonna, head bowed, eyes downcast, wearing a red robe, blue cloak and a white veil.
☆79.154.19. Parma, Italy. 28 Jun 79.

29. Att to Ercole GENNARI. *San Antonio Abate* (Saint Anthony Abbot). Oil on canvas, 66 x 52 cm. Chiaroscuro bust portrait of bearded saint wearing monk's robe, holding his attributes, a bell and staff, in his left hand.
☆79.154.23. Parma, Italy. 28 Jun 79.

30. ———. *San Gerolamo* (Saint Jerome). Oil on canvas, 66 x 52 cm. Chiaroscuro bust portrait of a male saint, white hair and long beard, head in 3/4 view, looking upward. Red cloak draped over left shoulder, right shoulder bare.
☆79.154.22. Parma, Italy. 28 Jun 79.

18th century

31. Artist unknown (Emilian School). *La Madonna della Concezione orante* (Madonna of the Concession). Oil on canvas, 22 x 17 cm with frame. Madonna in glory, flanked by two angels. Hands folded in prayer. Wears a red robe, green cloak, and white veil, with a halo of stars behind head. Right foot crushes a serpent.
☆79.154.6. Parma, Italy. 28 Jun 79.

ICONS

RUSSIAN

18th century

32. Artist unknown (Moscow, late 18th c). *Madonna with a Miraculous Veil.* Egg tempera on silver ground, 44.5 x 37 cm. Varnished to give a golden glow.
79.144.5. Berlin, W. Germany. 9–10 Apr 79.

19th century

33. Artist unknown (Central, late 19th c). *Christ Pantocrator.* Egg tempera with a gilded silver casing, 22.4 x 18 cm.
79.144.9. Berlin, W. Germany. 9–10 Apr 79.

34. Artist unknown (Central, 19th c). *Christ Pantocrator.* Enamel, 15.5 x 12.5 cm. The omnipotent Christ with border painted with miniature figures.
79.144.3. Berlin, W. Germany. 9–10 Apr 79.

35. Artist unknown (Central, ca 1800). *Image of Christ.* Egg tempera on gold ground, 28.5 x 23 cm.
79.144.2. Berlin, W. Germany. 9–10 Apr 79.

36. ——. *Legend of St. Nicholas.* Icon, egg tempera on gold ground, 31.5 x 26.5 cm.
79.144.1. Berlin, W. Germany. 9–10 Apr 79.

37. Artist unknown (Central, early 19th c). *Life of Christ.* Egg tempera on gold, 44.5 x 37.5 cm.
79.144.10. Berlin, W. Germany. 9–10 Apr 79.

38. ———. *Life of Christ.* Egg tempera on gold, 45.1 x 38.2 cm.
79.144.11. Berlin, W. Germany. 9–10 Apr 79.

39. ———. *Madonna.* Egg tempera on silver casing, 13.5 x 11 cm.
79.144.8. W. Berlin, Germany. 9–10 Apr 79.

40. Artist unknown (Kazan, ca 1800). *Madonna.* Egg tempera, 31.5 x 26.5 cm.
79.144.13. Berlin, W. Germany. 9–10 Apr 79.

41. Artist unknown (Moscow, ca 1800). *Madonna with a Miraculous Veil.* Egg tempera on gold, 36 x 31 cm.
79.144.12. Berlin, W. Germany. 9–10 Apr 79.

42. Artist unknown. *The Seven Sleepers of Ephesus.* Egg tempera, 34.5 x 37 cm. Known as the legend of the seven brothers. Varnished to give golden glow.
79.144.4. Berlin, W. Germany. 9–10 Apr 79.

20th century

43. Artist unknown (South, early 20th c). *Life of Christ.* Egg tempera on silver ground, 36 x 31 cm.
79.144.6. Berlin, W. Germany. 9–10 Apr 79.

Date not Given

44. Artist unknown (Central). *St. Sergius.* Egg tempera on gold ground with silver casing, 31.5 x 27 cm. Gold ground badly dented.
79.144.7. Berlin, W. Germany. 9–10 Apr 79.

PRINTS

AMERICAN

20th century

45. Richard ESTES (b 1936). *Urban Landscapes II*, 1979. Silk screen, 71.1 x 52.7 cm. Signed and marked:"AP." Published by Parisol Press. Hyperrealist view of the corner of a building with large panes of glass reflecting buildings across the street. The back of a parked car can be seen at left.
☆79.169.1 New York, N.Y. Apr 79.

46. ———. *Urban Landscape II,* 1979. Silk screen 71.1 x 52.7 cm. Signed and marked "AP". Published by Parisol Press. Hyperrealist view of a modern building with six vertical glass windows which reflect city views. An extensive curved metal railing is seen in the foreground.
☆79.169.2. New York, NY. Apr 79.

47. ———. *Urban Landscape II,* Silk screen, 71.1 x 52.7 cm. Signed and marked "AP." Published by Parisol Press. View of an urban interior (luncheonette?) emphasizing play of light and forms, bisected by a pillar on which are reflected the buildings across the street.
☆79.169.3. New York, NY. Apr 79.

48. ———. Urban Landscape II, 1979. Silk screen, 71.1 x 52.7 cm. Signed and marked "AP." Published by Parisol Press. Hyperrealist view of the entry to a contemporary building constructed of many glass panels which reflect small shops.
☆79.169.4. New York, NY. Apr 79.

49. ———. *Urban Landscape II.* Silk screen, 71.1 x 52.7 cm. Signed and marked "AP." Oblique view of a store front window with a column or statue reflected in the panes. Written on the panes is "New York Pressing Machinery Corp."
☆79.169.5. New York, NY. Apr 79.

50. ———. *Urban Landscape II,* 1979. Silk screen, 71.1 x 52.7 cm. Signed and marked "AP." View of the store front marked "Venezia-Mvrano." Venice views reflected in the window.
☆79.169.6. New York, NY. Arp 79.

51. ———. *Urban Landscape II,* 1979. Silk screen, 71.1 x 52.7 cm. Signed and marked "AP." View of escalator from bottom looking up.
☆79.169.7. New York, NY. Arp 79.

52. ———. *Urban Landscape II,* 1979. Silk screen, 71.1 x 52.7 cm. Signed and marked "AP." View of an intersection of two modern buildings. In window at left is an automatic bank teller; at right is a display window with a bouquet of flowers and a door.
☆79.169.8. New York, NY. Apr 79.

FRENCH

19th century

53. Jacques Joseph TISSOT (1836–1902). *Reverie,* 1881. Etching. Frontal view of woman seated on a stairway wearing dark bonnet, and gown with cuffs. Right hand is under chin, child is seated at right; wicker chair in front of doorway in background.
☆79.58.3. London, England. 1979.

FRENCH SCHOOL, 20th century

54. Twenty-seven prints and paintings were taken in the robbery of a private house in Palisades Park, N.J. Among the stolen objects were works by the following artists:
BOULANGER. *Girl and Bird.* Etching.
———. *Boy and Coronet.* Lithograph.
Ives BRAYER. Lithograph.
Bernard BUFFET. *Anemones.* Lithograph.
———. *Lilac.* Lithograph.
CASSIGNEUL. *Le Collier.* Lithograph.
Marc CHAGALL. *Le chevauchée.* Lithograph, signed and numbered "6/50."
———. *Woman with Basket of Fruit.* Lithograph, signed and numbered: "35/50."
———. *The Orange Atelier.* Lithograph, signed and numbered "19/50."
———. *Message Biblique.* Signed poster.
———. *Sacrifice.* Signed poster.
Salvador DALI. Etching, signed and marked "E/A."
John Paul DERRIER. *Cannes.* Watercolor.
Le LANDE. Two lithographs.
———. *Vineyard.* Oil painting.
Joan MIRO. *La Femme aux bijoux,* 1945. Acquatint, signed and numbered.
———. *San Lazarro et Ses Amis.* Lithograph, signed and numbered "20/60."
Pablo PICASSO. *Femme assise au chapeau et femme debout drapée,* Aquatint, signed and dated: "29 Jan 1934." Block #210, from "The Vollard Suite," Edition 250.
Rufino TAMAYO. *Portrait de femme.* Lithograph, signed and numbered "33/150."
☆79.168. Palisades Park, NJ. 27 May-3 Jun 79.

ITALIAN, 17th century

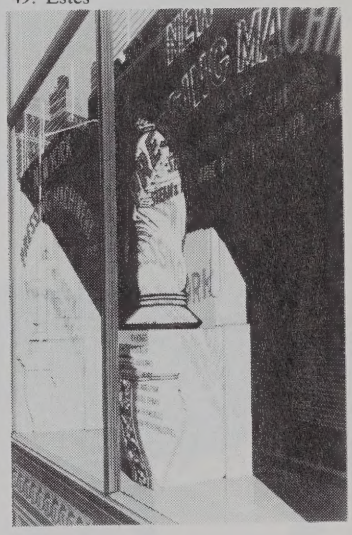
55. Stephano Della BELLA (1610–64). *Paysages et ruines de Rome.* Etchings, Tondi, diam ca 12.5 cm. Set of 13 works. Series of etchings depicting figures in a landscape with ruins.
☆79.58.4. London, England. 1979.

JAPANESE, 19th century

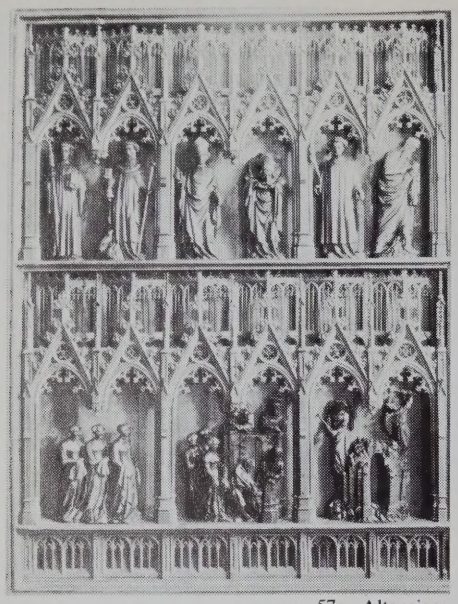
56. HIROSHIGE Hitsu (1797–1858). *Bow Moon.* Colored print on paper, 38.15 x 17.78 cm. Inscribed on back at bottom: "Mitchell." Pub: Jakururindo. Seal: Ichiryusai. Ref: Ill as frontispiece of A. Davidson Fickle, *Chats on Japanese Prints.* Rutland, Vt, Tuttle, 1958. Vertical print of bridge with green hills on both sides, yellow bow moon under bridge. First two stanzas of "Bow Moon" poem written with pencil on back.
79.55. New York, NY. 17 Feb 79.

45. Estes

49. Estes



53. Tissot



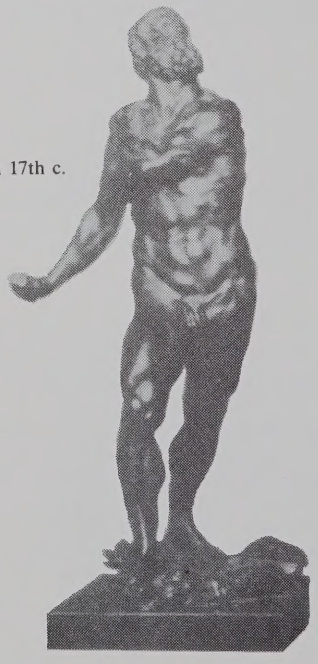
57a. Altarpiece

57c. Altarpiece detail

57d. Altarpiece detail

58. Mêne

59. Italian 17th c.



60. Portuguese, 17th c.

SCULPTURE

FLEMISH, 15th century

57. 22 Altarpiece Figures. Applewood with wood-borer holes, h 35–40 cm. The figures depict:
Adoration by the Three Virgins
Apostles (various)
Beginning of the Construction (Chapel)
Construction of the Second Chapel
Roman Soldiers
Saint Agnes
Saint Apollonia
Saint Barbara
Saint Gilles
Saint Denis
Saint John the Baptist
Saint Mary Magdalene
Saint John and Saint Mary
Three Marys
Three Virgins with Bird Holding Parchment in its Bill
Workers Being Paid by the Three Virgins
☆79.106.1–22. Tienen-Hakendiver, Belgium. 9–10 Nov 78.

FRENCH, 19th century

58. Pierre Jules MÊNE (1810–79). *Jockey on Horse.* Bronze, 30.4 cm. Jockey sits astride walking horse holding reins in his left hand.
☆79.128. London, England. 1979.

ITALIAN, 17th century

59. Artist unknown (17th c). *Hercules or Ajax Defying the Gods.* Bronze, h 47 cm. No 223 in red paint on base, 91 in red on one foot. Standing male nude with a full beard, head turned to left, eyes upraised, left hand clutching right shoulder, right hand at side clutching an object.
☆79.56. London, England. 1979.

PORTUGUESE, ca 17th century

60. Artist unknown (ca 17th c). *Pietà.* Wood? Polychrome statuette of seated Virgin holding limp body of Christ in her lap. Virgin wears high domed crown with a small cross on top. Christ, whose right arm hangs downward, wears a loin cloth and has a sunburst halo over his head.
☆79.148. Portugal. 13 Apr 79.

ROMAN, 3rd century AD

61. Artist unknown (200–250 AD). *Urn-lid.* Terra cotta. Pink-yellow urn lid in form of head and shoulders of a young woman.
☆79.147. Florence, Italy. 26 Jan 79.

SPANISH

16th century

62. Pedro de ARBULO and Hernandez MURILLAS (late 16th c). *Six Altar Panels.* Two panels 25 x 60 cm; two panels 35 x 50 cm; two panels 50 x 40 cm. Panels depict:
Annunciation (flanked by two arched niches with male saints)
Assumption and *Coronation of the Virgin* (two panels in vertical format)
Nativity and *Baptism of Christ* (two panels in vertical format)
Resurrection of Christ
Virgin Surrounded by Saints (flanked by two arched niches with male saints)
☆79.52.1–5. Logrono, Spain. Jan 79.

18th century

63. Artist unknown (Spanish?, 18th c). *Assumption of the Virgin.* Ivory, h 30 cm. Virgin wearing an engraved gold crown, stands on crescent moon being borne aloft by angels. Elaborate baroque base is decorated with carved acanthus leaves.
☆79.146. Madrid, Spain. May 79.

20th century

64. Miguel BERROCAL (b 1933). *Maria of the "O",* 1964. Bronze, 8 x 15 cm. Numbered: "193/200." Consists of six elements.
79.135. New York, N.Y. 79.

61. Roman, 3rd c. AD

62. Arbulo and Murillas

63. Spanish, 18th c.

67. Chinese Export

68. Chinese Export

69. Chinese Export

DECORATIVE ARTS

MINIATURES

ENGLISH, 18th century

65. George ROMNEY (?) (1734–1802). *Lady with a Hooded Cape.* Miniature, oil on ivory. Signed.
79.124.47. Valencia, Spain. 15–16 Feb 79.

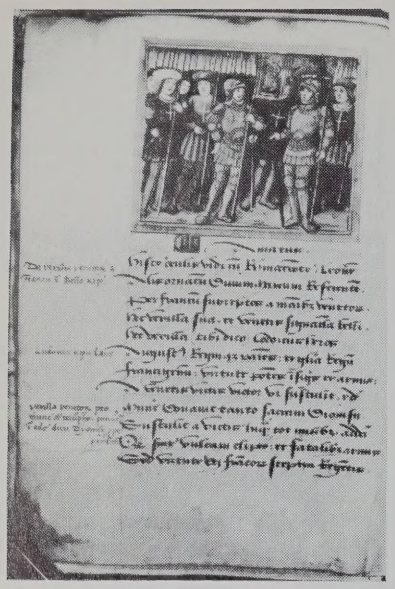
66. Sir Joshua REYNOLDS (?) (1723–92). *Lady with a Hooded Cape.* Miniature, oil on ivory. Signed.
79.124.48. Valencia, Spain. 15–16 Feb 79.

PORCELAIN

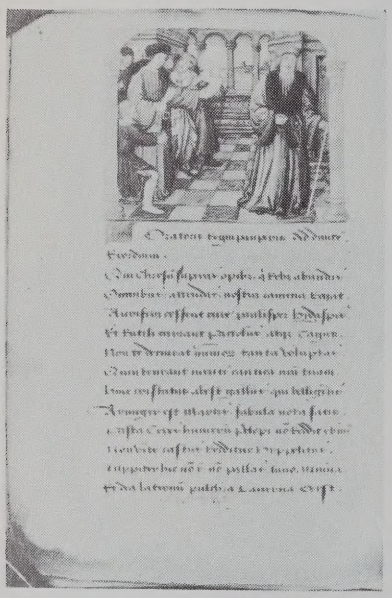
67. Chinese Export. *Plate,* ca 1800. Porcelain, diam 5.6 cm. Round with heavy scallop edge in six sections. New York State coat of arms.
☆79.167.1. Washington, DC. Feb 79.

68. *Plate,* ca 1800. Porcelain, diam 19.7 cm. Oval with scallop edge and floral design. New York State coat of arms.
☆79.167.2. Washington, DC. Feb 79.

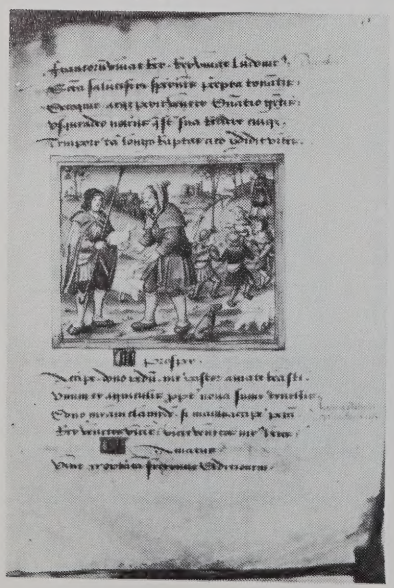
69. *Plate,* ca 1800. Porcelain, diam 14.6 cm. Shallow and round with scallop edge. New York State coat of arms.
☆79.167.3. Washington, DC. Feb 79.



71a. Manuscript page, ca. 1500



71b. Manuscript page, ca. 1500



71c. Manuscript page, ca. 1500

TAPESTRY

70. French, 18th c. *Tapestry.* 198.12 cm square. Group of two men and two women with picnic baskets; large tree at left; mountain beyond lake in background. 15.24 cm border.
79.131. Denver, Co. 9 Mar 79.

BOOKS

FRENCH

ca 1500

71. *Three Illuminations* from Ms E.V. 5, Biblioteca Nazionale di Torino, which includes: pp 1–18. *Ecologa de Victoria a Ludovico XII Galliaium rege parte.* pp 19–34. *Radulphus—Paupevis requi legatio.* The illuminations are described as follows:

71a. *Manuscript page.* Tempera and ink on parchment. 9 recto: Latin text *beginning*: Dum furit et graditur non vult aut parcere nescit . . .
9 verso: Miniature depicting a meeting of soldiers. Six male figures occupy foreground, including at left Louis XII, King of France (1498–1515); three attendants, and two guards in armor holding the banner of the Republic of Venice. Text *beginning*; cc Amatus/Hisce oculis vidi cum Rhinoceronte leonem . . .

71b. *Manuscript page.* Tempera and ink on parchment. 11 recto: text *beginning*: 11/ Francorum vincit rex, rex vincit Ludovicus . . . . At center, a miniature depicting a pastoral scene. A shepherd standing at left wearing cap, cloak, and holding staff in right hand, offers lamb to shepherd at his left; group of figures, hands joined dancing at right. Landscape in background. Text below.
11 verso: text *beginning*: Brixia testis adest, urbi convincta Cremone, . . .

71c. *Manuscript page.* Tempera and ink on parchment. 20 recto: text page *beginning:* 20/fo. 11/ Queque tenes (demptis viciis), mi chare libelle, . . .
20 verso: Miniature depicting aristocrat standing in an interior on right wearing a robe with fur collar leaning on a cane held in his left hand, and group of peasants at left represented by spokesman standing among them, holding document in right hand. Arched windows on background. Text below *beginning*: cc Oratoris regni pauperis ad divitem . . .
☆79.157.1–3. Turin, Italy. 11 Jun 79.

19th century

72. *Moniteur des dames et des demoiselles,* 1875–76. Bound periodicals. Prov: Biblioteca Nazionale di Torino. Work consisting of three volumes. The first two volumes contain fashion-plates: 140 in the first, Chiant Cost 34; 130 in the second, Chiant Cost 35. The third, Chiant Cost 36, is a fashion periodical with fashion plates 1–13. 17 plates were stolen: 13 from the first volume (nos 11, 12, 13, 14, 15, 50, 51, 54, 55, 78, 93, 94, and 95), two from the second volume (nos 31 and 32), and two from the third (nos 1 and 6). Each plate is stamped with the library seal and a number appearing on the back. Sometimes the embossed seal leaves an impression on following plate.
79.157.13. Turin, Italy. 11 Jun 79.

ITALIAN

18th century

73. Eight engravings from C. A. Audiberti, *Regiae Villae agri Taurinensis poetice descriptae.* Augustae Taurinorum, 1711. Ex Typographia Pauli Marie Dutti et Joannis Jacobi Ghiringhelli soc. Book in-quarto. Prov: Biblioteca Nazional di Torino. The stolen engravings are described as follows:

73a. Antonio De PIENNE *View of Costello del Valentino,* 1711. Copper engraving, 17.1 x 24.3 cm. Signed l/c "Depiene f." Numbered beside plate "109/2." Inscribed on plate at u/l "Valentinum." Perspective view of a castle and gardens seen from across the Po River. Similar to one executed by Tommaso Borgonio for the *Theatrum Sabaudiae,* (no 62/22) but on a smaller scale.

73b. ———. *Mons Calerius,* 1711. Copper engraving, 17.5 x 24.5 cm. Signed l/r "Depiene f." Inscribed at u/r "Mons Calerius." No 109/3. Perspective view of Castello di Moncalier, a castle with horseshoe staircase with an obelisk in center, walled formal garden and wood.

73c. Anonymous. *Villa Ludovica,* 1711. Copper engraving, 17.5 x 24.9 cm. Signature at l/l undecipherable. Inscribed u/r "Villa Ludovica." No 109/4. Perspective view of Villa della Regina similar to the one executed for the *Theatrum Sabaudie*; villa and semicircular gardens set in a hillside. Double horseshoe staircase. Villa has three principal buildings, two projecting wings.

73d. ———. *Regium Vivarium.* Copper engraving, 18.4 x 25 cm. Inscribed u/r "Regium Vivarium." No 109/5. Perspective view of the castle of Regio Parco from the Viboccone River. Classical façade with arched portal. Central cupola and four octagonal towers at corners.

73e. Giorgio TASNIÈRE. *Reg. Sabaud. Colleg.,* 1711. Copper engraving, 17 x 24.3 cm. Signed l/r "G. Tasniere Sculps Taur." Two putti in sky carry a medallion inscribed IHS, with a banner with the inscription of Compagnia di Gesu "Reg. Sabaud. Colleg." No 109/6. Frontal view of Collegio dei Nobili, constructed in 1679 from a plan by Guarino Guarini. Three-story façade with central portal, pilasters separating every two windows.

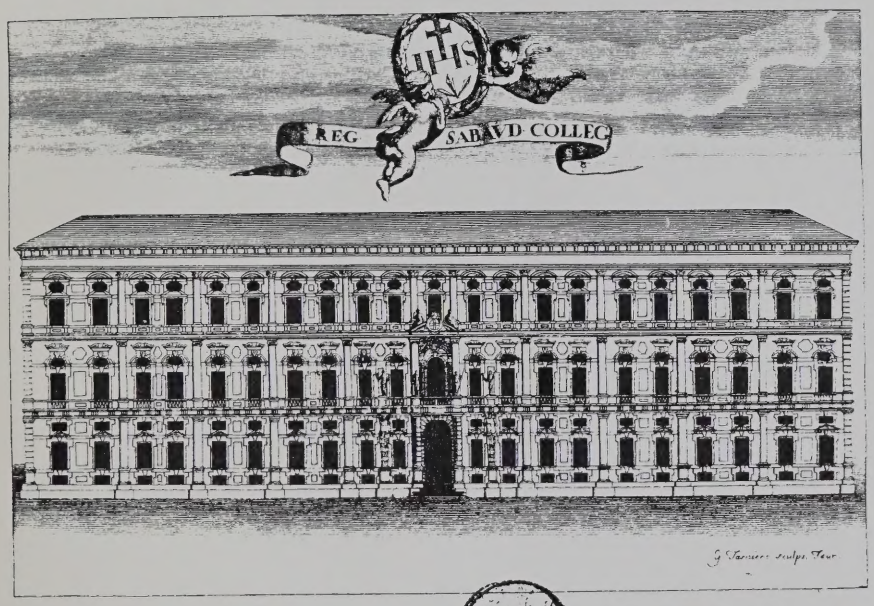
73f. ———. *Ripulae,* 1711. Engraving, 17.1 x 24.7 cm. Signed l/l "G. Tasniere fec. Taur." Inscribed on banner at u/c "Ripulae." No 109/7. Perspective view of Castello di Rivoli, a square structure of three stories with stone apron. Central building has four square towers. Long arcade at left, semi-circular arcade at right with a tower at extreme right.

73g. Antonio De PIENNE. *Royal Estate of Mirafiori,* 1711. Engraving, 17 x 24.4 cm. Signed l/l "Noblis Depiene f." No 109/8. View of royal estate of Mirafiori, according to an unexecuted project. Putto at top center holding coat of arms of the Trucchi family of Levaldigi. Formal garden in foreground, canal and garden at right. Castle at left with three-part façade, square garden enclosed by arcade and secondary wing behind.

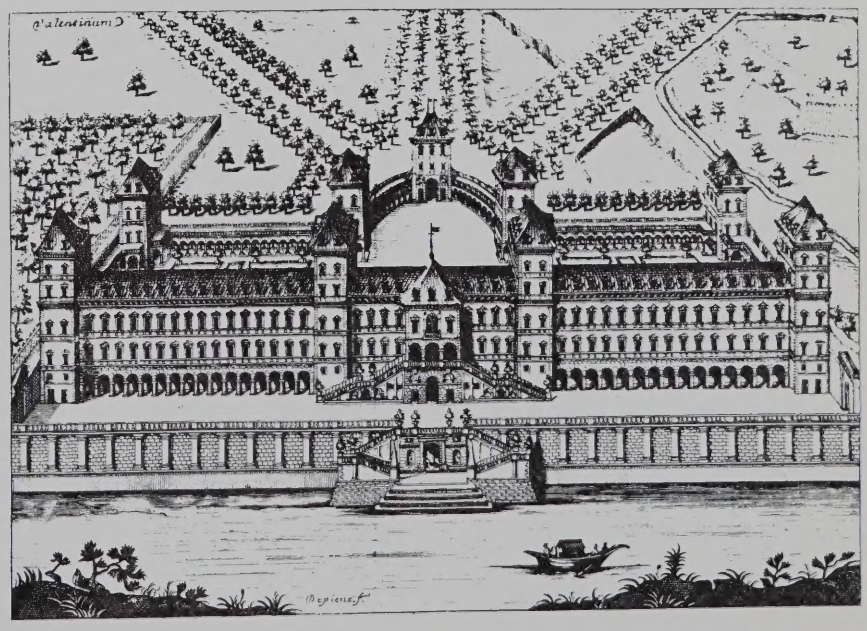
73h. Anonymous. *Milleflorum,* 1711. Engraving, 17.3 x 25.3 cm. Inscribed u/l "Milleflorum." No 109/9. View of the Castello di Mirafiori from the south façade, similar to the view in *Theatrum Subaudiae* (n 62/28), but smaller. View of castle as it was constructed, seen from formal garden. Triple façade with pilasters, three main structures jutting forward. Garden arcade with lateral double staircase.
☆79.157.5–12. Turin, Italy. 11 Jun 79.

19th century

74. Italian, 19th c. *Album* (Lu. Alt. 16). Prov: Biblioteca Nazionale di Torino. Collected by the Baron Lumbroso. Composed of 26 copper engravings representing episodes in the life of Napoleon, three lithographs and one steel engraving representing the funeral of the Emperor.
79.157.4. Turin, Italy. Jun 79.



73e. Tasnière



73a. De Pienne

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Address Correction Requested

BULLETIN

Art Thief

The toll of New York galleries that have been visited by a daring and crafty thief has risen to at least six, and the suspect remains at large. The suspect has employed a similar method in each theft, and some dealers have reported that he was known to the gallery before the theft. The suspect identifies himself as a decorator, and is often accompanied by a female accomplice, identified as a client. The "decorator" claims to specilize in French furniture and works of art.

The thefts which have occurred have been from cabinets in which objects were not readily visible, such as a print drawer or corner display case. The thief has engaged the dealer or gallery attendant in conversation, and often requested information or materials that required the dealer to leave the room, leavng the visitor unattended.

In one gallery, where a theft was suspected to have occurred, the missing objects were later found stashed in an obscure place. The dealer speculates that the suspected thief placed them there for a later visit.

A description of the suspect follows, which is reprinted from our May *Newsletter*. The man is about 5′6″ tall, of slight to medium build, and appears to have a deformity that causes a lateral twist of the upper torso and shoulder. He has what appears to be a tumor or cyst below the jawline under his right ear. His jawline is prominent. He has dark, straight hair, dark, olive complexion, dark eyes (large) and a longish nose. He is approximately 45–50 years old. He was wearing a suit with high synthetic content with a small lateral check. The jacket had topstitching. His shoes were inexpensive, dark brown, and buckled on the side. He carried a brown, somewhat worn, old fashioned briefcase. He stated he was an interior decorator. Det. McCrindle, New York Police Department 19th Precinct is assigned this case, and should be contacted immediately if the suspect is seen. Tel. 472-9751.

Unesco Convention

The House Ways and Means Committeee held hearings on September 27 concerning the Unesco Convention on Cultural Property implementation bill (HR 3403—see April *Newsletter*). Written commentary on this bill can be obtained from John M. Martin, Jr., Chief Counsel, Committee for Ways and Means, 1100 Longworth House Office Building, Washington, DC 20515.

OTHER RECOVERIES

Att to Raphael. *St Catherine of Alexandria*. 77.55.1. Stolen 18 Feb 77 in Brussels, Belgium. Recovered Mar 78.

Two Navajo *Serapes*. 78.293.1–2 (May *Newsletter*, nos 51–2). Stolen Aug 78 in Boston, Ma. Recovered Aug 79.